

***DALÍ: PAINTING AND FILM* EXPLORES THE CENTRAL ROLE OF CINEMA IN THE WORK OF THE SURREALIST MASTER**

**Gallery Exhibition and Film Program Highlight How Cinema Was Both an Inspiration and an Outlet for Experimentation for Dalí**

***Dalí: Painting and Film***

The Joan and Robert Tisch Gallery, sixth floor, and The Roy and Niuta Titus Theaters  
June 29—September 15, 2008

**NEW YORK, June 11, 2008**—The Museum of Modern Art presents *Dalí: Painting and Film*, the first exhibition to focus on the profound relationship between the paintings and films of Salvador Dalí (Spanish, 1904–1989). The exhibition proposes that Dalí’s personal engagement with cinema—as a filmgoer, a screenwriter, a filmmaker, and an art director—was fundamental to his understanding of modernism and deeply affected his art. Comprising a gallery presentation of more than 130 paintings, drawings, scenarios, letters, and films in The Joan and Preston Robert Tisch Gallery on the sixth floor of the Museum and a six-part program of more than 50 films in The Roy and Niuta Titus Theaters, the exhibition explores the central role of cinema in Dalí’s work as both an inspiration and an outlet for experimentation. The exhibition is on view from June 29 to September 15, 2008, with the first film program beginning on June 20.

The exhibition is organized by Tate Modern in collaboration with The Gala-Salvador Dalí Foundation. It is coordinated for MoMA by Jodi Hauptman, Curator, Department of Drawings; the film exhibition is organized by Anne Morra, Assistant Curator, Department of Film.

Ms. Hauptman states: “Dalí homed in on cinema’s seemingly contradictory ability to combine the real and the surreal, the actual and the imaginary, the objective and the imaginative, the prosaic and the poetic. Whether still or moving, painted or shot, Dalí’s works are meant to wholly intoxicate their viewers, offering an experience provoked by an image but played out in the mind.”

Ms. Morra states: “The first cinema in Dalí’s home town of Figueres opened just seven months after he was born—a curious convergence that foreshadowed his enduring relationship with the cinema. The cross-fertilization of ideas, influences, and new cinematic technology created a truly modern means of artistic expression for Dalí and his colleagues; his was the first generation of artists who engaged the emergent medium as a fundamental component of their aesthetic process.”

Film was a passion for Dalí and cinematic vision became a model for his own work. In the sixth-floor galleries, collaborations between Dalí and legendary filmmakers, including Luis Buñuel, Walt Disney, and Alfred Hitchcock, are projected on large screens alongside his paintings to show the way ideas, iconography, and pictorial strategies are shared and transformed across mediums.

The installation includes some of the most provocative films of the early twentieth century, including *Un Chien andalou* (1929), a film made with Buñuel, which features the almost unwatchable sequence of an eye being slit by a razor; *L'Âge d'or* (1930), another collaboration with Buñuel and one of the landmarks of Surrealist film; and such iconic paintings as *The First Days of Spring* (1929), *Illumined Pleasures* (1929), and *The Persistence of Memory* (1931).

MoMA's presentation of *Dalí: Painting and Film* is distinguished by a six-part film program in the Museum's theaters that features examples of the popular and avant-garde motion pictures Dalí treasured, those that he made, and the works his innovative aesthetic influenced. The six programs are:

- *Salvador Dalí: Creator/Collaborator* (June 20–28) includes such films as Hitchcock's *Spellbound* (1945), which features a dream sequence by Dalí, and Manuel Cussó-Ferrer's *Babaouo* (2000), a film based on Dalí's 1932 Surrealist scenario.
- *Dalí Laughs* (July 7–16) features the comedies of Charlie Chaplin and Buster Keaton, whose bizarre slapstick humor Dalí loved, as well as a rare 1954 silent home movie of Dalí mimicking the mannerisms of film comedians.
- *Salvador Dalí and Three American Surrealists* (July 23–28) features films by Harpo Marx, Walt Disney, and Cecil B. DeMille.
- *Salvador Dalí: Consumer/Consumed* (August 4–24 and September 10–15) explores the pictorial and cinematic iconography produced by Dalí that also became the catalyst for a distinct visual language consumed by other filmmakers.
- *Dalí in New York* (September, dates to be announced), which focuses on Dalí's curious personal and aesthetic relationship with New York City, includes footage of Dalí's 1939 World's Fair pavilion, *The Dream of Venus*, and Jack Bond's *Dalí in New York* (1966).
- *Salvador Dalí: Creator/Collaborator Redux* (September 10 and 15) is an encore presentation of *Un Chien andalou* (1929) and *L'Âge d'or* (1930).

The films are drawn from MoMA's collection as well as from the collections of film studios such as Twentieth Century-Fox, Walt Disney Co., Paramount Pictures, and Universal Pictures. Film archives such as the George Eastman House (Rochester, NY), Filmoteca de Catalunya (Barcelona) and the UCLA Film and Television Archives have generously agreed to loan films. (For more information about the film exhibition, please turn to page 5)

#### **GALLERY EXHIBITION:**

Dalí was part of the first generation of artists for whom film was both a formative influence and a creative outlet. Throughout his career, and in many mediums, he frequently referenced elements of cinema, including its episodic nature, popular appeal, narrative structure, and techniques like fades and dissolves, and the strong characterization of its stars.

The exhibition comprises six galleries, most of which include very large projections of films on screens measuring 10 feet high by 13 feet wide. The projections are presented alongside paintings, drawings, and ephemera pertaining to the films shown.

The first two galleries feature two of Dalí and Buñuel's collaborations: *Un Chien andalou* (1929) and *L'Âge d'or* (1930). Exploiting film's potential to manipulate reality and evoke the sensation of dreaming, montage is the primary cinematic strategy in *Un Chien andalou*. The film's provocative imagery, also found in Dalí's paintings of the time, creates a shocking vision of physical desire. Imagery seen in the film, such as a disembodied hand, infestations of ants, putrefying donkeys, and such unexpected transformations as a hairy armpit into a sea urchin and a cloud into a razor, can be found in various paintings shown in this gallery, including *Apparatus and Hand* (1927) and *The Accommodations of Desire* (1929). The film put Dalí and Buñuel at the center of the Surrealist community in Paris, and also confirmed the potential of film to secure the movement's goals.

This first gallery also includes an early series of drawings about Spanish nightlife from 1922–23, including *Madrid Suburb* and *Madrid Night Scene*. These works illustrate Dalí's appreciation of the strong graphic aesthetic of the silent Expressionist films of that era. Other paintings like *The First Days of Spring* (1929) reveal his interest in filmic perspective and in creating compositions that dissolve into other images. *Illumined Pleasures* (1929), which features luminous imagery projected on or performed within the theater-like boxes that dominate the composition, illustrated the shooting script for *Un Chien andalou*.

More complicated, polemical, and bitter than *Un Chien andalou*, *L'Âge d'or* was Dalí and Buñuel's second collaboration. The film's prologue, an excerpt from a preexisting scientific film, shows a scorpion killing a rat, heralding the violence that, together with the irresistible power of desire, drives the storyline. Lovers are immediately torn from each other and spend the rest of the film in frustrated attempts to reunite. Dark and threatening in tone, *L'Âge d'or* reflects the sense of unease at the time among Surrealists—and Europeans in general—sparked by the rise of the political right.

The third gallery of the exhibition comprises Dalí's film projects and paintings that incorporate filmic elements, including his collaboration with the Marx Brothers and his work on the film *Moontide* (1942). Dalí associated the Marx Brothers' combination of humor and mayhem with his own practice as a Surrealist. Dalí met Harpo Marx in 1936 and soon began work on a film project known as *Giraffes on Horseback Salad* or *The Surrealist Woman*, a motion picture he hoped would rival the Marx Brothers' film *Animal Crackers* (1930). Although the film never reached production, the imagery and ideas survive in two manuscripts (one of which is on view in this gallery) that illuminate Dalí's writing style and his process of revision and in a series of drawings that offer views of the production's atmosphere and scenery. Paintings in this gallery, such as *Autumnal Cannibalism* (1936) and *Metamorphosis of Narcissus* (1937), demonstrate Dalí's ability to imply animated movement and narrative in a static image.

By the beginning of the 1940s, Dalí's name had become synonymous with Surrealism in the United States, through exhibitions, publicity, and his own eccentric showmanship. In 1940 Dalí traveled to California and moved beyond the realm of avant-garde films to work on major studio

productions. Soon after his arrival, he was hired by Twentieth Century-Fox to design a three-minute nightmare sequence for *Moontide*, a film to be directed by the legendary Austrian-born director Fritz Lang and starring the French actor Jean Gabin in his first English-language picture. The script told the story of a longshoreman named Bobo (Gabin) who fears he may have committed murder during a drunken binge. Dalí's job was to visually describe Bobo's hallucinatory descent into drunkenness. In drawings and paintings, a selection of which can be seen in this gallery, he turned a harbor into a Surrealist landscape, complete with a monumental sewing machine and a combination brothel-slaughterhouse where naked women wear shark heads, a gutted shark rests on a table, and sailors metamorphose into a skull. After the attack on Pearl Harbor in December 1941, the project was deemed too pessimistic: Lang was replaced by director Archie Mayo and Dalí's vision was abandoned.

Dalí's dreamlike vision seemed an ideal fit for the 1940s movie industry and for the cinema screen, where total immersion in Dalí's imagination became possible for a mass audience. Dalí seized the opportunity to work on Hitchcock's *Spellbound* (1945), which is the focus of the fourth gallery. The famous dream sequence for Hitchcock's thriller recreated the disquieting universe of Dalí's contemporary paintings on a grand scale. On view in this gallery are four grisaille paintings and one color study for the five scenes of the dream sequence, which is also shown here on a continuous loop. Technical difficulties necessitated revisions to the film without Dalí's and Hitchcock's participation, and only three scenes survive in the finished film: the gambling house, the rooftop, and the slope. In the end the artist received a limited credit—"based upon the designs by Salvador Dalí"—but *Spellbound* provided one of his most remarkable encounters with a mass audience.

The next gallery features the animated film *Destino* (2003). Towards the end of 1945, Walt Disney invited Dalí to work on a six-minute short that was to combine real images with animated drawings and be set to the ballad "Destino" by Armando Dominguez, a Mexican songwriter. Dalí's episode was intended to be part of a composite animated feature along the lines of *Fantasia* (1940). In January 1946, Dalí began an intense eight-month period at the Disney studio, working with the classically trained animator John Hench. Dalí produced numerous color sketches and storyboard drawings to tell a tale of star-crossed lovers: Chronos, the god of time, and a mortal girl. Only about 15 to 18 seconds of the film—the section with two tortoises—was completed before the project was abandoned, due to either a lack of finances or the controversial nature of Dalí's imagery. Using this short sequence as a guide and relying on Hench's memories, a new team of Disney animators completed the film in 2003. Various paintings, sketches, and storyboard drawings by Dalí of scenes from this film, along with the 2003 film, are included in this gallery.

The final gallery of the exhibition focuses on Dalí's late projects and his engagement with popular cinema. *Chaos and Creation* (1960), a documentary he made with photographer Philippe Halsman, is considered to be one of the first artist's videos ever made. Unable to give a speech at

a convention, Dalí sent this video to address the attendees remotely. Loosely structured as a lecture and a performance in which the creation of an artwork is the result, the video shows Halsman, who often worked with Dalí, playing the role of commentator, translator, and straight man to the artist's frenzied presence.

Like many other Surrealists, Dalí was fascinated by the world seen through the microscope, because it offered an alternate reality akin to dreams or the unconscious. Dalí's painting technique, with its inclusion of minute detail, reflects this interest, as does his film *Impressions of Upper Mongolia—Homage to Raymond Roussel*, made for Spanish television in 1975. Presented as a documentary about a trip to "Upper Mongolia" to find a hallucinogenic mushroom, much of the film is composed of extreme close-ups of the corroded brass band of a pen. This 70-minute film is shown in its entirety in this gallery.

In the 1960s Dalí split his time between Paris, New York, and his home in Port Lligat, in the Catalan region of Spain. With the emergence of Pop art in New York, Dalí's particular blend of showmanship, irreverence, and extravagance won him new connections with young American artists, including Andy Warhol. In 1966 Warhol asked Dalí to be the subject of one of his short film portraits; called Screen Tests, these portraits were meant to be projected backdrops for Warhol's Exploding Plastic Inevitable multimedia events, featuring the band the Velvet Underground. The screen tests that Warhol made of Dalí are included in this final gallery. Later paintings included in this gallery, like *Portrait of Colonel Jack Warner* (1951) and *Portrait of Laurence Olivier in the role of Richard III* (1955), also show Dalí's interest in popular cinema, and how the idea and techniques of film moved from being an influence on his work to forming its very subject.

#### **FILM EXHIBITION:**

##### **Salvador Dalí: Creator/Collaborator**

June 20–28

This program considers Dalí's role as both a creator and a collaborator in the design of cinematic pictorial strategies that incorporate elements of Surrealism, theatricality, and motion picture technology.

**Spellbound.** 1945. USA. Directed by Alfred Hitchcock. Screenplay by Ben Hecht, Angus MacPhail. With Ingrid Bergman, Gregory Peck. Dr. Constance Peterson (Bergman) falls in love with an amnesiac who may be a colleague—or a murderer. Hitchcock hired Dalí to create the film's dream sequence, as the Hollywood convention of blurred imagery did not suit the director's modern, Freudian-inspired vision. Dalí's heavy shadows and long perspective convey what Hitchcock called "the vividness of dreams." 118 min.

**Friday, June 20, 6:00 p.m., T1; Saturday, June 21, 2:00 p.m., T1**

**Un Chien andalou.** 1929. France. Directed by Luis Buñuel. Screenplay by Buñuel and Salvador Dalí. Dalí and Buñuel rejected traditional narrative structure in favor of nonsequential images, including a mutilated hand crawling with ants, decomposing animal carcasses, and a sea urchin—

each an abstract representation of sex and death. Print courtesy Filmoteca Española. With Spanish introductory title and French main titles and intertitles. 22 min

**Menjant Garotes (Eating Sea Urchins).** 1930. Spain. Directed by Luis Buñuel. While on location in Cadaqués to shoot scenes for *L'Âge d'or* (1930), Buñuel made this home movie featuring Dalí's estranged father and stepmother in an intimate moment: dining alfresco on sea urchins, a local delicacy. The iconographic sea urchin also appears in *Un Chien andalou* (1929), as well as in Dalí's paintings of the late 1920s. Print courtesy Filmoteca de Catalunya-ICIC. 4 min.

**L'Âge d'or.** 1930. France. Directed by Luis Buñuel. Screenplay by Buñuel and Salvador Dalí. With Gaston Modot, Max Ernst. In *The Secret Life of Salvador Dalí* (1942), Dalí laments being "terribly disappointed," as the film "was but a caricature of my ideas." When it was received as a sensation by Surrealists and Parisian cinephiles, Dalí capitulated: "The film possessed an undeniable evocative strength and my disavowal of the film would have been understood by no one."

In French; English subtitles. 62 min.

**Program 88 min. Friday, June 20, 8:30 p.m., T1; Sunday, June 22, 2:00 p.m., T1**

**Moontide.** 1942. USA. Directed by Archie Mayo. Following his 1937 arrival in Hollywood and a string of unrealized film projects, Dalí was approached by director Fritz Lang to create a hallucinatory nightmare sequence illustrating the effects of alcohol and a guilty conscience. Like Dalí, Lang was familiar with Freudian theory, and he possessed a more somber, psychoanalytic worldview than most of his Hollywood counterparts. Dalí made numerous preparatory illustrations, each imbued with Surrealist nuances of metamorphosis, dislocation, and juxtaposition. Production on the film began just days before the 1941 attack on Pearl Harbor, an event that precipitated a shift away from Hollywood films with grim and sorrowful endings. Archie Mayo replaced Lang as director, and Dalí's designs were not used. The only nod to Dalí and Surrealism in the nightmare sequence is the disappearance of the seductress's head. Print courtesy Twentieth Century Fox. 94 min.

**Saturday, June 21, 4:30 p.m., T1; Monday, June 23, 6:00 p.m., T1**

**Father of the Bride.** 1950. USA. Directed by Vincente Minnelli. With Spencer Tracy, Elizabeth Taylor. *Father of the Bride* was the final Hollywood production on which Dalí collaborated. When Stanley Banks (Tracy) thinks about his daughter's upcoming nuptials, he lapses into a nightmare about arriving late for the wedding. The frightfulness of the Dalí-designed sequence is mitigated by Tracy's bumbling gentility, but there is no mistaking the psychoanalytic overtones of a father unable to accept his daughter's maturity. Print courtesy George Eastman House. 92 min.

**Saturday, June 21, 7:00 p.m., T1; Monday, June 23, 8:00 p.m., T1**

**Destino.** 1946/2003. USA. Directed by Dominique Monfery. Animation by John Hench, based on drawings by Salvador Dalí. When Dalí met Walt Disney in 1937, he called him an "American Surrealist." A decade after that meeting, Dalí and Disney collaborated on *Destino*, an animated short about Chronos, the Greek god of time, and his love for a mortal woman. The project was indefinitely postponed in 1948 due to rising production costs and Disney's dissatisfaction with Dalí's efforts. Roy E. Disney seized upon the opportunity to complete the short in 2003, and consulted with John Hench to realize the project. Courtesy The Walt Disney Co. 7 min.

**Chaos and Creation.** 1960. USA. Directed by Salvador Dalí, Philippe Halsman. Often called the first artist's video, this work employs a documentary style and includes a "happening" that recreates a Piet Mondrian painting using pigs, popcorn, and a scantily dressed model. Created on the occasion of the Fifth Annual Convention on Visual Communications, Dalí's wry commentary on Mondrian's controlled grid is a performance, a provocation, and, ultimately, the catalyst for an original work—one that is pure Dalí. Halsman and Dalí met in 1941 and remained close collaborators for more than thirty years. 17 min.

**Impressions de la Haute Mongolie—hommage à Raymond Roussel (Impressions of Upper Mongolia—Homage to Raymond Roussel).** 1975. Germany. Directed by José Montes-

Baquer. Influenced by French filmmaker/scientist Jean Painlevé, Dalí frequently experimented with the camera lens's agility with perspective, deep focus, and particularly the close-up. Painlevé's miniature cinematic world is virtually re-created on the brass band of a ballpoint pen, on which Dalí "regularly urinated to expedite oxidation" (Elliott H. King). Dalí invited Montes-Baquer to make a film examining the chance markings that resulted—set to a narrated fable about hallucinogenic mushrooms found only in Upper Mongolia. In French; English subtitles. 49 min.  
**Program 94 min. Wednesday, June 25, 6:00 p.m., T1; Saturday, June 28, 2:00 p.m., T1**

**Babaouo.** 2000. Spain. Directed by Manuel Cussó-Ferrer. Based on Dalí's 1932 Surrealist scenario, *Babaouo* may be the artist's most conventional narrative. Lounging in a hotel, Babaouo receives a letter from his lover Matilda and, learning she is stranded in a castle, departs to rescue her. Interspersed with archetypal Dalí iconography, *Babaouo* remained an unrealized project for more than sixty years. This work is preceded by an introduction to the Dalí Museum in Figueres, Spain. In Catalan; English subtitles. 70 min.

**Wednesday, June 25, 8:00 p.m. T1; Saturday, June 28, 5:00 p.m., T1**

### **Dalí Laughs**

July 7–16

Salvador Dalí's 1927 essay "Film-arte, film-antiartístico" illustrates the artist's developing critical philosophy of the cinema. According to Dalí, the "artistic" film embodies only the imagination of the creator and is therefore grandiose; the "anti-artistic" film reveals the immediacy of action and demands an emotional response while embracing the limitless technical properties of the camera. Dalí wrote, "When monotony is reached, and when it is repeated, when you know what is going to happen, then you begin to feel the joy of unforeseen technical and expressive diversity."

Dalí declared the works of Buster Keaton to be prime examples of "anti-artistic" filmmaking, calling them "pure poetry"; his admiration was such that he produced a collage titled *The Marriage of Buster Keaton* (1925), on view in the sixth floor galleries, featuring an image of the comedian in a seated pose, staring straight ahead with his trademark boater hat resting in his lap. At the Cineclub Español in Madrid, Dalí saw Keaton's films along with those of Charles Chaplin, Harold Lloyd, and Harry Langdon, and was captivated by their inventive and disruptive responses to ordinary situations. This exhibition presents a concise selection of silent comedies that inspired Dalí's Surrealist aesthetic and informed his developing commitment to the cinema as a means of radical aesthetic representation. All films are silent with piano or organ accompaniment by Ben Model, except where noted

**Salvador Dalí: Home Movie.** 1954. Spain. Directed by Alma DeLuce. A home movie captures Dalí at his house in Port Lligat, Spain, clowning around with a wooden pitchfork and mimicking the mannerisms of film comedians. Silent. 2 min.

**The General.** 1927. USA. Directed by Buster Keaton, Clyde Bruckman. Silent. Approx. 80 min.

**Monday, July 7, 2008, 6:00 p.m., T1 (With piano accompaniment by Ben Model);  
Wednesday, July 9, 2008, 8:00 p.m., T1 (With organ accompaniment by Ben Model)**

**One Week.** 1920. USA. Directed by Buster Keaton, Edward Cline. Silent. Approx. 20 min.

**Sherlock, Jr.** 1924. USA. Directed by Buster Keaton. Silent. Approx. 44 min.

**Monday, July 7, 2008, 8:00 p.m., T1 (With piano accompaniment by Ben Model);  
Thursday, July 10, 2008, 6:00 p.m., T1 (With organ accompaniment by Ben Model)**

**Ask Father.** 1919. USA. Produced by Hal Roach. With Harold Lloyd. Silent. Approx. 13 min.

**The Freshman.** 1925. USA. Directed by Sam Taylor, Fred Newmeyer. With Harold Lloyd. Approx. 75 min.

**Wednesday, July 9, 2008, 6:00 p.m., T1 (With organ accompaniment by Ben Model);  
Thursday, July 10, 2008, 8:00 p.m., T1 (With organ accompaniment by Ben Model)**

**Luke's Shattered Sleep.** 1916. USA. Directed by Hal Roach. With Harold Lloyd. Silent. Approx. 14 min.

**Safety Last.** 1923. USA. Directed by Sam Taylor, Fred Newmeyer. With Harold Lloyd. Preserved from Harold Lloyd's personal 35mm nitrate print by UCLA Film and Television Archive, in cooperation with the Harold Lloyd Estate. Funding provided by the David and Lucile Packard Foundation. Silent. Approx. 70 min.

**Monday, July 14, 2008, 6:00 p.m., T1 (With piano accompaniment by Ben Model);  
Wednesday, July 16, 2008, 8:00 p.m., T1 (With organ accompaniment by Ben Model)**

**Shanghaied Lovers.** 1924. USA. Directed by Roy Del Ruth. With Harry Langdon. Silent; Czech intertitles. Approx. 16 min.

**The Floorwalker.** 1916. USA. Directed by Charles Chaplin. Preserved by MoMA with funds provided by The Film Foundation and Celeste Bartos Film Preservation Funds. Silent. Approx. 24 min.

**Monday, July 14, 2008, 8:00 p.m., T1 (With piano accompaniment by Ben Model);  
Wednesday, July 16, 2008, 6:00 p.m., T1 (With organ accompaniment by Ben Model)**

### **Salvador Dalí and Three American Surrealists**

July 23–28

After exhibiting his Surrealist art at New York's Julien Levy Gallery in 1934, Dalí concluded that his audacious brand of hyperrealistic paintings would inevitably be welcomed by the Hollywood community—the manufacturers of "hallucinatory celluloid." In an exuberant message to André Breton, he declared, "I'm in Hollywood where I've made contact with the three American Surrealists, Harpo Marx, [Walt] Disney, and Cecil B. DeMille. I believe I've intoxicated them suitably and hope that the possibilities for Surrealism here will become a reality." This exhibition comprises a selection of notable films by Disney, DeMille, and the Marx Brothers that demonstrate a Surrealist sensibility.

Dalí had been introduced to Harpo Marx in Paris in 1936, and he was convinced that the mute, curly-haired performer was a kinsman in the Surrealist movement—Harpo's silence was considered by Dalí to be an anarchistic form of rebellion against modern society. In Disney, Dalí envisioned an avuncular ally who rendered childlike imagination into popular culture and was creating a worldwide brand. Finally, and perhaps most curiously, the inclusion of DeMille signals Dalí's own preference for epic historical and religious motifs that teeter on the line between daring modernity and drippy kitsch.

**Skeleton Dance.** 1929. USA. Directed by Walt Disney. Animated by Ub Iwerks. In his 1937 essay "Surrealism in Hollywood," Dalí notes, "One believes to have dreamed those dazzling cataclysmic rainbows which are the *Silly Symphonies* of Disney." 6 min.

**Fantasia.** 1940. USA. Produced by Walt Disney. These eight animated sequences are set to a classical concert conducted by Leopold Stokowski. The *Toccata and Fugue* segment is particularly Surrealist, with its allusions to the nightmare state and spectral beings. Disney was keen to introduce Surrealist iconography into his films, and even fleetingly included a Dalí-like eye in the "parade of the pink elephants" sequence in *Dumbo* (1941). Print courtesy Walt Disney Pictures. 124 min.

**Wednesday, July 23, 2008, 6:00 p.m., T1; Saturday, July 26, 2008, 2:00 p.m., T1**

**Animal Crackers.** 1930. USA. Directed by Victor Heerman. With Groucho, Harpo, Chico, and Zeppo Marx. Dalí viewed all of the Marx brothers as comedic anarchists; he, along his Surrealist

colleague Antonin Artaud, viewed the brothers' disruptive jokes and stunts as liberating processes. But it was the silent Harpo whose frenzied bearing was closest to Dalí's own hyperactive behavior, and in 1937 he pronounced, "Harpo Marx is Surrealist in everything." 96 min.

**Wednesday, July 23, 2008, 8:30 p.m., T1; Saturday, July 26, 2008, 4:30 p.m., T1**

**Monkey Business.** 1931. USA. Directed by Norman McLeod. With Groucho, Harpo, Chico, and Zeppo Marx. Stowaways on a posh transatlantic crossing, the Marx Brothers race all over the ship to elude capture. Their distinct brand of comedy involved the anarchic disruption of polite society—much in the way Dalí agitated with his own style of performance and self-promotion. Print courtesy Universal Pictures. 77 min.

**Thursday, July 24, 2008, 6:00 p.m., T1; Saturday, July 26, 2008, 6:30 p.m., T1**

**A Day at the Races.** 1937. USA. Directed by Sam Wood. With Groucho, Harpo, and Chico Marx. Dalí sketched several portraits of Harpo Marx on the set of *A Day at the Races*, incorporating emblematic images of a lobster and a melting-tongue-like form perched atop Harpo's harp; the dislocation of the tongue may signal an acknowledgement of Harpo's muteness. Dalí even prepared a script titled *Giraffes on Horseback Salad* as a starring vehicle for Harpo, but the project was never realized. Print courtesy MGM/Swank Motion Pictures, Inc. 111 min.

**Thursday, July 24, 2008, 8:00 p.m., T1; Wednesday, July 30, 2008, 6:00 p.m., T2**

**The Ten Commandments.** 1923. USA. Directed by Cecil B. DeMille. In "Surrealism in Hollywood," Dalí asserts that DeMille is a Surrealist due to the "sadism and fantasy" he employs in his films. Dalí admired the techniques Hollywood artists used to create the appearance of decay and antiquity on production sets; following his Hollywood visit, he created several paintings that incorporate images of decomposition and ancient history. Print courtesy George Eastman House, preserved with funds provided by The Film Foundation. Silent. 159 min.

**Friday, July 25, 2008, 5:30 p.m., T1 (With organ accompaniment by Ben Model);  
Sunday, July 27, 2008, 6:15 p.m., T1 (With organ accompaniment by Ben Model)**

**The Sign of the Cross.** 1933. USA. Directed by Cecil B. DeMille. With Claudette Colbert. DeMille is best known for epic films that are long on gilded spectacle and short on historical accuracy, but Dalí considered the director's anachronistic use of modern devices in his Biblical films to be a decidedly Surrealist tendency. The notorious scene of Colbert bathing in milk influenced Dalí's own *Chaos and Creation* (1960), in which he showers a beautiful woman with water and chocolate sauce. Print courtesy UCLA Film and Television Archive, preserved with funding by the David and Lucile Packard Foundation and the Cecil B. DeMille Estate. 115 min.

**Friday, July 25, 2008, 8:30 p.m., T1; Thursday, July 31, 2008, 6:00 p.m., T2**

**Cleopatra.** 1934. USA. Directed by Cecil B. DeMille. With Claudette Colbert. Passions consume Julius Caesar and Marc Antony as they vie for Cleopatra's affections, and both men are eventually done in by their lust. The excesses of Roman and Egyptian courts are illustrated with lush sets and costumes, but Dalí was most intrigued by the film's anachronistic modern dialogue. Print courtesy Universal Pictures. 100 min.

**Saturday, July 26, 2008, 8:15 p.m., T1; Monday, July 28, 2008, 6:00 p.m., T1**

**v.** 1956. USA. Directed by Cecil B. DeMille. With Charlton Heston, Yvonne De Carlo. During the early 1950s Dalí returned to the Roman Catholic church, not only to embrace his former religion, but also as a means to reintroduce himself to the religious iconography of Italian Renaissance paintings. His numerous portraits of his wife Gala as the Madonna of Port Lligat balance Renaissance imagery with modern aspects of the burgeoning atomic age. Dalí delighted in DeMille's camp version of ancient times and infused his own quasi-religious paintings with similar incongruities. 222 min.

**Sunday, July 27, 2008, 2:00 p.m., T1, Monday, July 28, 2008, 8:00 p.m., T1**

**Salvador Dalí: Consumer/Consumed**

August 4–24 and September 10–15

In the natural world, the acts of consuming and being consumed create an inherent tension between organisms; the transfer of energy that links organisms in a specific community creates producers and primary consumers. *Salvador Dalí: Consumer/Consumed* explores the pictorial and cinematic iconography produced by Dalí, and how that iconography became the catalyst for a distinct visual language that would be "consumed" by other filmmakers. Conversely, the exhibition also examines ways in which Dalí was the beneficiary of others' cinematic methodologies.

Dalí frequented the Cineclub Español in Madrid, where he saw not only European avant-garde films, but also American films such as *The Mark of Zorro* (1920) and Tom Mix Westerns. The cinematographic language that Dalí absorbed as a viewer later played a pivotal role in the paintings and films he made; in turn, Dalí's representations were absorbed by other artists. For example, the clear visual interrelationship between the 1917 footage of ophthalmological surgery performed by Spanish surgeon Dr. Barraquer, the notorious slitting of the eye in *Un Chien andalou* (1928), and the wall of vigilant eyes in Noam Murro's television commercial *Stolen Car* (2007) provides a living example of this continuum of production and influence among artists and filmmakers. This exhibition presents films that influenced Dalí as well as those that demonstrate his influence.

August 4-24 screenings:

**L'Hippocampe.** 1934. France. Directed by Jean Painlevé. Dalí was intrigued by Painlevé's use of the extreme close-up in his short scientific films. 13 min.

**Das Cabinet des Dr. Caligari (The Cabinet of Dr. Caligari).** 1920. Germany. Directed by Robert Wiene. With Conrad Veidt. Much like this film, Dalí's drawing *Brothel* (1922) prominently features a somnambulist character amidst the angular architecture of an Expressionist landscape. Similar pictorial strategies can be seen in three other drawings by Dalí— *Madrid Suburb*, *Summer Night*, and *The Drunkard*—indicating the artist was keenly aware of German Expressionist cinema. Silent; German main titles, English intertitles; with musical accompaniment. Approx. 58 min.

**Monday, August 4, 2008, 6:00 p.m., T2; Friday, August 15, 2008, 8:00 p.m., T2**

**Little Caesar.** 1931. USA. Directed by Mervyn LeRoy. With Edward G. Robinson. The gangster films of the 1930s, with narratives focused on the disparity between wealth and poverty, racial and class discrimination, and the prominence of organized crime, informed Dalí's image of urban America. Drawing on the 1913 serial *The Mysteries of New York*, Dalí created his own drawing/scenario titled *Gangsterism and Goofy Visions of New York* (1935), which conflated cinematic images from gangster films. 78 min.

**Monday, August 4, 2008, 8:00 p.m., T2; Saturday, August 23, 2008, 2:00 p.m., T2**

**A Bill of Divorcement.** 1940. USA. Directed by John Farrow. With Adolphe Menjou. In Dalí's 1937 essay "Surrealism in Hollywood," he writes, "Adolphe Menjou's moustache is Surrealist." Dalí considered Menjou to be a "spectre"—a figure that does not absorb light, but shines with inherent luminosity. Menjou's own well-waxed moustache denoted his specific cinematic persona and did not require further identification. Dalí applauded such standardization in popular culture. 74 min.

**Monday, August 11, 2008, 8:30 p.m., T2; Friday, August 15, 2008, 6:00 p.m., T2**

**Riders of the Purple Sage.** 1925. USA. Directed by Lynn Reynolds. With Tom Mix. Dalí, familiar with Mix's films from his viewings at the Cineclub Español, ridiculed the perceived pretensions of European cinema, which were in stark contrast with the dependable narratives of the American Western. Cinematic representations informed Dalí's concept of the American West, and he was

fascinated by the imagery; he even transplanted an iconic frontier stagecoach into the landscape of his native Cadaqués in the painting *Moment of Transition* (1934). Silent, with musical accompaniment. Approx. 66 min.

**Wednesday, August 13, 2008, 6:00 p.m., T2; Saturday, August 23, 2008, 4:00 p.m., T2**

**Life in Transition.** 2005. USA. Directed by John Dilworth. Dilworth explores metamorphosis, a main concept in Surrealism, in *Life in Transition*, unquestionably an homage to Dalí. 4 min.

**Lo Sceicco Bianco (The White Sheik).** 1952. Italy. Directed by Federico Fellini. With Alberto Sordi. Wanda, on her honeymoon in Rome, abandons her new husband to secretly meet Fernando Rivoli—the man behind the *fumetti* (adult comic book) character of the White Sheik—on a movie set. Once they meet, Wanda realizes he is not the chivalrous hero of the *fumetti*, but rather a sleazy philanderer. Dalí pitched his book *The Secret Life of Salvador Dalí* (1942) to Fellini as a documentary, but the project stalled. Dalí and Fellini shared a passion for their boyhood homes in Cadaqués and Rimini, respectively, and there is an uncanny confluence of landscape and spectacle—iconography shared by both artists—in Dalí's painting *Forgotten Horizon* (1936), which features debauched ballerinas on a whitewashed beach. *The White Sheik* comments on the phenomenon of the celebrity, an attribute that Dalí consciously cultivated. In Italian; English subtitles. 87 min.

**Wednesday, August 13, 2008, 7:30 p.m., T2; Saturday, August 23, 2008, 5:30 p.m., T2**

**Stolen Car.** 2007. USA. Directed by Noam Murro. A television spot for Farmer's Insurance. Don't blink or you'll miss the wall of Dalí-inspired eyes! 1 min.

**Rear Window.** 1954. USA. Directed by Alfred Hitchcock. With James Stewart. An injured photographer, convalescing in his alley-facing apartment, spies on his neighbors. The image of Stewart holding his super-telephoto lens camera to his face is not unlike Dalí's 1957 painting *Rhapsodie Moderne (Les Sept Arts)*, which depicts a male figure with the legs of a human, the body of a camera, and a Cyclops-like eye for a head. 112 min.

**Thursday, August 14, 2008, 6:00 p.m., T2; Sunday, August 24, 2008, 2:00 p.m., T2**

**Oftalmología por el Profesor I. Barraquer de Barcelona.** 1917. Spain. Directed by Francesc Puigvert. While it is not known if Dalí viewed this Gaumont actuality, the scenes are a thematic precursor to the slitting of the eye in *Un Chien andalou*. Print courtesy Filmoteca de Catalunya. Silent; Spanish subtitles. Approx. 7 min.

**The Fountain.** 2006. USA. Directed by Darren Aronofsky. With Hugh Jackman, Rachel Weisz. Aronofsky's fantastical film references both Dalí's visual cosmos and the imagery of sixteenth-century Dutch painter Hieronymus Bosch's triptych *The Garden of Earthly Delights*. The film's hyper-realistic landscapes mirror Dalí's 1937 painting *Metamorphosis of Narcissus*, in which the natural world is depicted as both the destroyer and savior of mankind. 97 min.

**Thursday, August 14, 2008, 8:30 p.m., T2; Sunday, August 24, 2008, 4:30 p.m., T2**

September 10–15 screenings:

**Scarface** (1932; Howard Hawks)

**Richard III** (1955; Laurence Olivier)

**The Death of Salvador Dalí** (2005; Delaney Bishop)

**Belle de jour** (1967; Luis Buñuel)

**She Done Him Wrong** (1933; Lowell Sherman)

**Pan's Labyrinth** (2006; Guillermo del Toro)

**The Little Princess** (1939; Walter Lang)

**La Science des rêves (The Science of Sleep)** (2006; Michel Gondry)

**Flugten** (1942; Albert Merz and Jorgen Roos)

**The Night of the Hunter** (1955; Charles Laughton)

### **Dalí in New York**

September, dates to be announced

From his arrival in 1934, Dalí was entranced by New York City. As a boy, Dalí had been particularly fond of the movie serial *The Mysteries of New York* (1914), which painted a city immersed in violence and gangsterism; as an adult, his references were shaped by cinema's depiction of the city. This program focuses on the time Dalí spent in New York between 1934 and the mid-1960's and on the creative community that embraced his unique presence. It will be accompanied by a panel discussion about Dalí's time in New York. See page 13 for more information.

Films included in this program are:

**Rose Hobart** (1936; Joseph Cornell)

**Dalí in New York** (1966; Jack Bond)

**Experimental films by Jonas Mekas on his New York encounters with Dalí**

**1939 World's Fair footage of Dalí's *Dream of Venus* pavilion**

**Salvador Dalí screen tests** (1966; Andy Warhol)

### **Salvador Dalí: Creator/Collaborator Redux**

September 10 and 15

This concluding program provides an encore opportunity to view in MoMA's theaters the iconic experimental films *Un Chien andalou* (1929) and *L'Âge d'or* (1930) that reflect Dalí's key filmmaking partnership with Luis Buñuel.

**Thursday, September 10, 5:50 p.m., T2; Monday, September 15, 8:30 p.m., T1**

### **SPONSORSHIP:**



The exhibition was organized by Tate Modern, London, in collaboration with the Fundació Gala-Salvador Dalí, Figueres, Spain, and The Museum of Modern Art.

Major support is provided by an indemnity from the Federal Council on the Arts and the Humanities.

Additional funding is provided by David Teiger.

The accompanying education programs are supported in part by The Catalan Center at New York University, an affiliate of the Institut Ramon Llull.

### **TRAVEL:**

MoMA is the last venue for this traveling exhibition, which has been on view at Tate Modern, London, England; the Los Angeles County Museum of Art, California; and the Salvador Dalí Museum, St. Petersburg, Florida.

### **PUBLICATION:**

The publication *Dalí & Film* focuses on the crucial influence of film on Dalí's art and presents major paintings and materials related to his key film projects. Edited by Matthew Gale, it features essays by Gale, Dawn Ades, Montse Aguer, Félix Fanes, and others that illuminate the depth and persistence of Dalí's fascination with the medium. *Dalí & Film* is published by The Museum of

Modern Art and is available at MoMA stores and online at [www.momastore.org](http://www.momastore.org). The hardcover edition is distributed to the trade through Distributed Art Publishers (D.A.P) in the United States and Canada, and through Thames + Hudson internationally. 9 ½ x 11 ½ in.; 238 pages; 175 illustrations (110 color). Price: \$60.00, hardcover; \$40.00, paperback.

#### **PUBLIC PROGRAMS:**

##### **Writing Dalí: The Artist's Letters, Poetry and Manifestos**

Monday, June 30, 6:30 p.m.

Titus Theater 2, 11 West 53 Street

This program showcases a range of Salvador Dalí's provocative and poetic writings, from his opinions on art and popular culture and his well-known explanations of Surrealist practice (including his so-called paranoid-critical method) to unpublished and newly-translated texts. Performers read the artist's poetry, diary entries, musings about New York, letters, interviews, and film scripts, as well as his notorious 1928 *Manifest Groc (Yellow Manifesto)*. Participants include performance artist **Laurie Anderson**, poet **Jorie Graham**, former U.S. Poet Laureate **Charles Simic**, and Wooster Group founding member **Kate Valk**.

##### **Dalí and New York**

Wednesday, September 10, 6:30 p.m.

The Celeste Bartos Theater (Theater 3), 4 West 54 Street

Salvador Dalí first arrived in New York in 1934 and immediately became a flamboyant part of the city's life and art scene. Engaging with the artists and celebrities who helped create the spirit of the city at the time, Dalí pursued his interests in art and commerce, the urban streets, and friendships both with members of polite society and those in the rebellious underground. This program brings together scholars and filmmakers as they address the impact of Dalí's diverse activities on his work and on the New York artistic community. Participants include **Callie Angell**, Adjunct Curator, The Andy Warhol Film Project, The Whitney Museum of American Art, who discusses the relationship between Dalí and Andy Warhol; filmmaker **Jack Bond**, who presents clips of his own film, *Dalí in New York* (1966), and his reflections on his friendship with the artist; **Jonas Mekas**, filmmaker and Director, Anthology Film Archives, who shares the films he made of Dalí; and **Ingrid Schaffner**, Senior Curator, Institute of Contemporary Art, University of Pennsylvania, who explores Dalí and the 1939 World's Fair. **Anne Morra**, Assistant Curator, Department of Film, and coorganizer of the exhibition, moderates a discussion.

Tickets for both events (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or online at [www.moma.org/thinkmodern](http://www.moma.org/thinkmodern).

#### **MoMA THURSDAY NIGHTS:**

During July and August, the Museum is open to the public until 8:45 p.m. giving visitors an extended opportunity to see MoMA's renowned collection and to visit special exhibitions such as *Dalí: Painting and Film*. A Dalí-themed music program, *Dalí: Imagined Musical Landscapes*, will be presented in two sets (at 5:30 and 7:00 p.m.) in The Abby Aldrich Rockefeller Sculpture Garden, weather permitting. Regular Museum admission applies.

#### **PRESS PREVIEW:**

Tuesday, June 24, 2008, 10:00 a.m. to 1:00 p.m.

Remarks at 11:30 a.m. Screening at 12:00 p.m.

RSVP: 212-708-9401 or [pressoffice@moma.org](mailto:pressoffice@moma.org)

**No. 63**

**Press Contact Daniela Stigh, 212-708-9747 or [daniela\\_stigh@moma.org](mailto:daniela_stigh@moma.org)**

**For downloadable high-resolution images, please register at [www.moma.org/press](http://www.moma.org/press).**

**Public Information:**

**The Museum of Modern Art**, 11 West 53rd Street, New York, NY 10019

The public may call 212/708-9400 for detailed Museum information.

Visit us on the Web at [www.moma.org](http://www.moma.org)